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## LAW AND FILM

Fall Term 2005

S. Almog and E. Morgan

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## ***Law and Film***

**Prof. Ed Morgan, Dr. Shulamit Almog**

Law is represented in film in various ways, both direct and implicit. Law is present not only in films that depict legal proceedings (such as courtroom dramas) but also in many cinematic engagements with issues such as equality, justice, truth and the interrelationship between individual and public.

The cultural perception of law and our expectations from law stem, to a large extent, from cinematic articulations.

This course will focus on the intricate links between law and film. We shall examine the possible reasons for the continual cinematic interest in law, and offer interpretations of legal stories told in films. We will also try to detect conceptual resemblance between the poetics of cinema and the poetics of law, and examine the meaning of the interest in visibility and visual expression that is common to both fields.

The following films will be shown and discussed in depth: Blade Runner, The Sweet Hereafter, Vanilla Sky, The Wild Bunch, The Grey Fox, and El Topo.

**Evaluation:** will be on the basis of a 25 page term paper. Students who wish to write a longer paper may fulfill the Extended Paper requirement

## **Reading List:**

Shulamit Almog and Ely Aharonson, *Law as Film: Representing Justice in the Age of Moving Image*, 3 CANADIAN JOURNAL OF LAW AND TECHNOLOGY 1

Shulamit Almog, *From Sterne and Borges to Lost Storytellers: Cyberspace, Narrative and Law*, 13 FORDHAM INTELLECTUAL PROPERTY, MEDIA & ENTERTAINMENT LAW JOURNAL 34 (2002).

Shulamit Almog and Amnon Reichman, "Casablanca: Judgment and Dynamic Enclaves in Law and Cinema", 42 Osgoode Hall Law Journal 201 (2004)

Ed Morgan, "The Mild, Mild West: Living By A Code in Canadian Law and Film", Journal of Law, Culture and Humanities (forthcoming)

Ed Morgan, "The Law of Betrayal in the Wild West Bank", Journal of International Law and Relations" (forthcoming)

Ed Morgan, FOR A NEW SCHOLARSHIP, in: *The Aesthetics of International Law* (forthcoming)

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- 7) Sue Thornham, *Feminist Film Theory: A Reader* (New York University Press, New York, 1999).
- 8) Austin Sarat and Thomas Kearns (eds.), *Law in the Domains of Culture* (The University of Michigan Press, Ann Arbor, 1998)
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- 11) Graeme Turner, *Film as Social Practice* (2nd ed., Routledge, London, 1993).

- 12) Richard Allen and Murray Smith, *Film Theory and Philosophy* (Clarendon Press, Oxford, 1997).
- 13) John Corner, *Critical Ideas in Television Studies* (Clarendon Press, Oxford, 1999).
- 14) Ron Lembo, *Thinking Through Television* (Cambridge University Press, Cambridge, 2000).
- 15) James T. Hamilton, *Television Violence and Public Policy* (University of Michigan, Ann Arbor, 1998).
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- 17) Michel Asimow and Shannon Mader, *Law and Popular Culture – A Course Book* (Peter Lang, New York, 2004).
- 18) Ross D. Levi, *The Celluloid Courtroom – A History of Cinema* (Praeger, Westport, 2005).
- 19) Elayne Rapping, *Law and Justice as Seen on TV* (New York University Press, New York, 2003).
- 20) Austin Sarat, Lawrence Douglas and Martha Merrill Umphrey (eds.), *Law on the Screen* (Stanford University Press, Stanford, 2005).

## Articles

1. J.M. Balkin & Sanford Levinson, *Law as Performance*, in *LAW AND LITERATURE* 729 (Michael Freeman & Andrew D.E. Lewis - eds., Volume 2, 1999).
2. Philip N. Meyer, *Visual Literacy and the Legal Culture: Reading Film as Text in the Law School Setting*, 17(1) *LEGAL STUD. FORUM* 73 (1993).
3. Philip N. Meyer, *Why a Jury Trial is More Like a Movie Than a Novel*, in *LAW AND FILM* 133 (Stefan Machura & Peter Robson eds., 2001).
4. Richard K. Sherwin, *Law and Popular Culture: Nomos and Cinema*, 48 *UCLA L. REV.* 1519 (2001).
5. Richard K. Sherwin, *Symposium: Law/Media/Culture: Legal Meaning in the Age of Images: The Jurisprudence of Appearances*, 43 *N. Y. L. SCH. L. REV.* 821 (1999-2000).
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7. Elan E. Weinreb, "Counselor, Proceed With Caution", *The Use of Integrated Evidence Presentation Systems and Computer Generated Evidence in the Courtroom*, 23 *CARD. L. REV.* 393.
8. Jessica M. Silbey, *What We Do When We Do and Law and Popular Culture*, 27 *LAW AND SOCIAL INQUIRY* 139 (2002).

9. Jennifer L. Mnookin & Nancy West, *Theaters of Proof: Visual Evidence and the Law in Call Northside 777*, 13 YALE J. OF L. HUMAN. 329 (2001).
10. Melissa Cole, *Approaches to Teaching Civil Procedure: Projecting Civil Litigation Through the Lens of Film Theory*, 47 ST. LOUIS L.J. 21 (2003).
11. Rebecca Johnson & Ruth Buchanan, *Getting the Insider's Story Out: What Popular Film Can Tell Us About Legal Method's Dirty Secrets*, 20 WINDSOR Y. B. ACCES JUST. 87 (2001).
12. Neal Feigenson, *Symposium: Law/Media/Culture: Legal Meaning in the Age of Images: Accidents as Melodrama*, 43 N. Y. L. SCH. L. REV. 741 (1999-2000).
13. David Ray Papke, *Law, Cinema and Ideology: Hollywood Legal Films of the 1950s*, 48 UCLA L. REV. 1473 (2001).
14. Norman Rosenberg, *Looking for Law in All the Old Traces: The Movies of Classical Hollywood, the Law and the Case(s) of Film Noir*, 48 UCLA L. REV. 1443 (2001).

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